

andrew brown

current and future practice

Artist and ... : a practice-based exploration of plurality in collaborative art and multidisciplinary enquiry

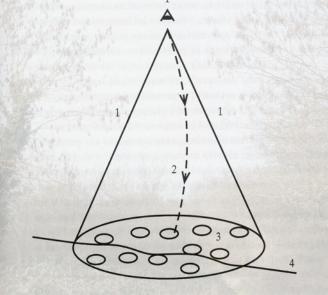
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Artist and ... : a practice-based exploration of plurality in collaborative art and multidisciplinary enquiry

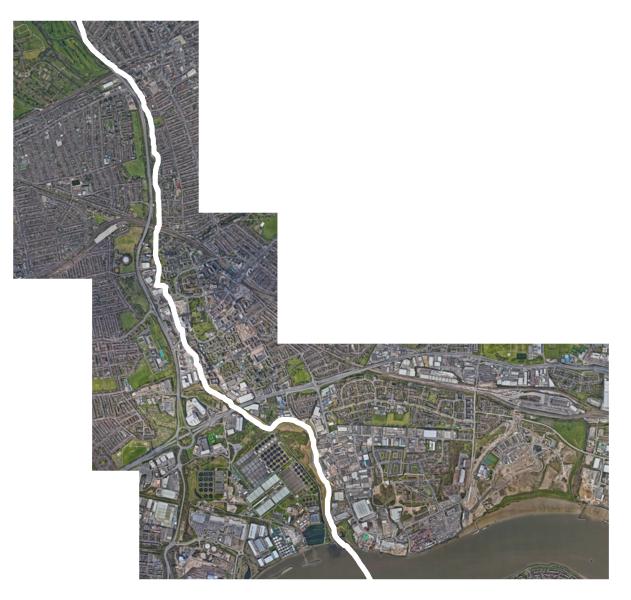
O'Sullivan, S. 2017. 'Non-philosophy and art practice'. In Shaw, J.K & Reeves-Evison, T. (eds) *Fiction as Method*, Berlin: Sternberg Press, p.287.

https://www.academia.edu/31112276/Non\_Philosophy\_a nd\_Art\_Practice\_or\_Fiction\_as\_Method\_ Fig. 2 The flattening of non-philosophy (or "change in vision")

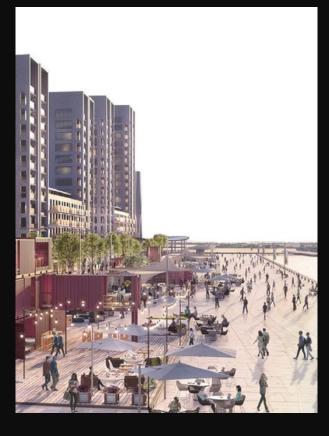


- 1. Philosophy (view from above)
- 2. Non-philosophy (as dropping down)
- 3. Philo-fictions (and other modes of thought)
- 4. Non-philosophy (as clinamen)

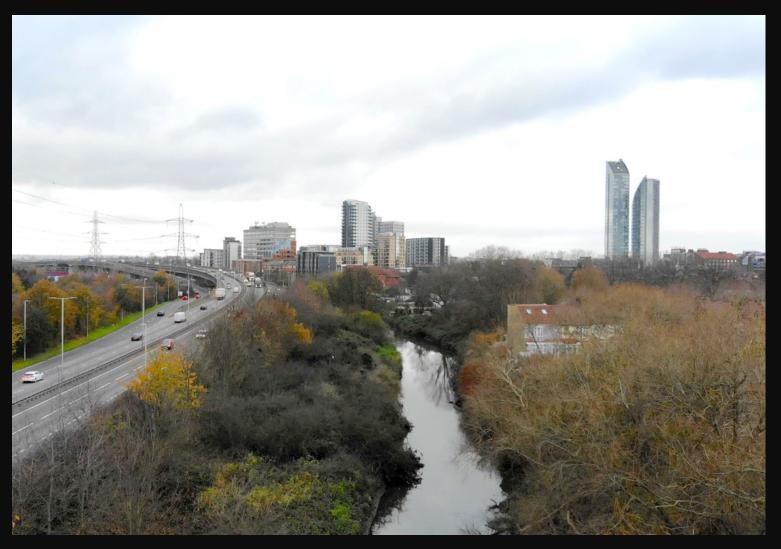


















We are a charity with bold plans to build a new riverside park, The Edgelands, connecting Epping forest with the Thames. It would pay homage to the the forgotten and desolate nature of much of this post-industrial landscape but that honours its past as we try to breathe new life into this strip of land.

The Edgelands would draw in more visitors and attention to the River Roding. It represents our position as a boundary in the city: between boroughs, between roads and reeds and – in the upper reaches – between the rural and the urban. The edge is where there's most fertility as different ecosystems meet and the interplay of species is richest. This park would create a unified voice for the River for tackling pollution and improving our green spaces as seen in the neighbouring successful scheme of the Lea Valley park.







# **RIVER RODING: SACRED RIVER**

The River Roding starts life as a small spring flowing from the ground in Molehill Green in Essex, before flowing 31 miles to meet the Thames at Creekmouth in Barking. For much of its upper reaches it flows through fields and past small villages. In its lower parts, it becomes the third largest river in London and flows through areas of the city with significant populations of Hindu, Sikh, Christian, Jewish and Muslim people. It is therefore arguably one of the most religiously diverse rivers in the country. This exhibit shows a number of sacred items that were found in the river and appear to have been left there as offerings or as part of a ceremony.

All of these items have been found in the Roding during clean-up work by the River Roding Trust. The Trust was formed in 2019 with the mission of protecting and restoring the River Roding. The Trust has removed tonnes of litter from the River, planted hundreds of trees, monitored water pollution. and put in benches and paths for local people. With this work, we hope to uphold the rights if the river and make it sacred once more.

Please contact us if you'd like to get involved in the project, volunteer or wish to make the river more accessible for religious and sacred ceremony.





### DURGA

The River Roding starts life as a small spring flowing from the ground in Molehill Green in Eases, before flowing 31 miles to meet the Tharnes at Creekmouth in Barking. The River Roding Trust was formed in 2019 with the mission of protecting and restoring the river.

The objects functed by supportent of the Total in cleaning the banks of the Boding reflect the outhanit and englisics diversity of the areas through which the river flows. This photograph dejcts one of a number of superdistant that avere found in the river, possible if there is afferings or as part of a ceremony. Please contact us if you wish to help us in caring for the river and making it more accessible to the whole community.



RIVER RODING

TRUST.ORG.UK





## NIMBA GODDESS OF FERTILITY

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### RIVER RODING TRUST.ORG.UK



Photograph by Andrew Brown



RIVER RODING

Photograph by Andrew Brown

Supported by 018By

### SHRINATHO

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## LORD RAMA WITH SITA & BROTHER LAKSHMANA

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Photograph by Andrew Brown



## LADDU GOPAL

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# RIVER RODING



Photograph by Andrew Brown







# RIVER RODING PARKLAND WALK

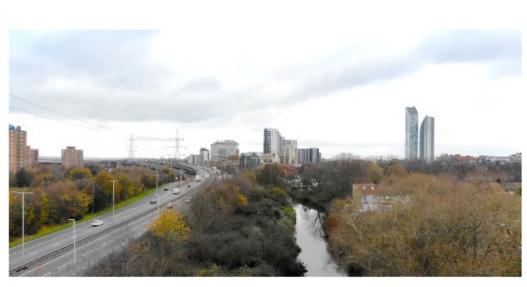
# Practicalities:

The following works ideally need to be done in order to open up the land and pathway. The Trust may be able to organise some of these matters, but assistance from TFL in respect of any of these tasks would be much appreciated:

- Removing the rubbish and fly tipping that has been collected on the land by the Trust and its volunteers. We have already been in contact with TFL customer service about this, but have not yet been able to secure a date for the pick-up of the rubbish.
- Replacing the missing sections of fence between the land and the A406.
- Keeping the path cleared from scrub and undergrowth in the spring and summer.
- Putting down a surface (eg crushed rock, or recycled road planings) along the path. The River Roding Trust might also be able to construct the path using volunteers if TFL were able to provide the materials for it.

# The Land Registry Title numbers for the land:

• NGL76791 • EGL470961





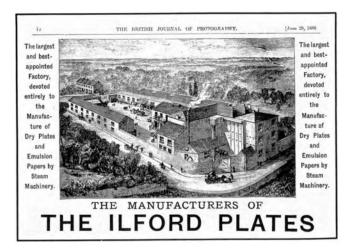
# EXISTING PATHS

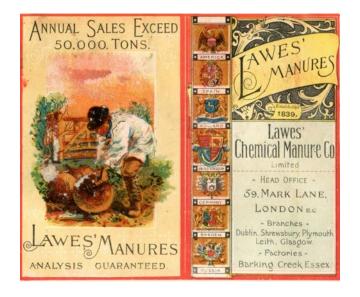
Location 1: https://w3w.co/locked.orders.bolt Notes: This area would need lighting, paths widened slightly but no tree removal please.



Location 2: https://w3w.co/gasp.valid.carry Notes: This area would need lighting, paths widened, wayfinding (e.g. 2 miles to etc) and bramble cut back.







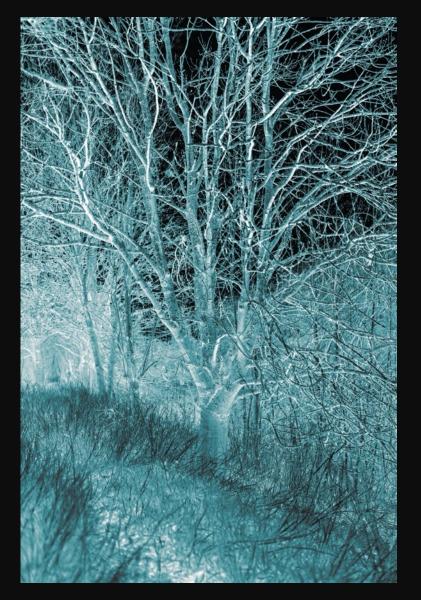




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## Karel Doing

Expanded Cinema Biography Experimental Films and Installations Phytography Documentaries and Reportages

Production Publications and Research and Curation

Phytography is a method developed by me in 2016. This is the practical outcome of my research project focussed on the representation of the natural world in cinema, a project that is still ongoing. Phytography enables interaction between the phytochemical properties of plants and photochemical emulsion. It is also a method that strives for a deeper relationship with plants, both through observation and education. I have applied and exhibited this method in various ways: on film, in installations, directly on photopaper and as enlarged prints. More documentation about methods and materials can be found on this website. A paper describing the theoretical underpinning and historical context can be found here.

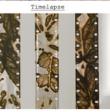


Phytography

Grassroots



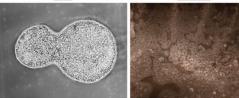




Apace

Dandelion





Mitosis

Circadian Maps



# MANUAL OF PHOTOGRAPHY

MANUAL OF the second all found was the Mercury Vapour Enlarger. For general all-round was the enlarger finded with a mercury-vapour M tube is the least of al-diffued light-sources. The light is highly actine, gives imp-ent, and consumes little current. Owing to the shape of the ma-the illumination is so well diffused as to require only a minima the dimination is so well diffused as to require only a minima the dimination is so well diffused as to require only a minima the dimination of the second second second second second the dimination of the second second second second second the dimination of the second second second second second diffused second sec be illumination is to well diffused as to require only a minimum becaute of function diffusion with ground glass. When minimum light the appearance of the enlarged image on the card is stru-deprint, and beginners are likely to over-expose their enlargements considerably. This apparent lack of high mini-relar to a line difficulty in judging the sharp focus of the image of a dense negative, and it is a good plan to cut our fram some



part of the wooden frame of the negative carrier a very small rectangular hole into which is fitted a piece of clear glass to which has been fixed (with Seccotine) a few fine hairs. This device must be fitted so that the hair lines exactly correspond with the plane of the film side of negative.

A photographer who has to handle a variety of negatives from vest-pocket to 15 × 12 ins., will find it necessary to build up hu own enlarger. All that is needed is a fairly roomy box-form bouse for the mercury-vapour M tube, with the necessary ventilation and diffuser. The enlarging camera can be a 15 X 12 inst square-bellows. Social camera can be a 15 X 12 inst square-bellows, fitted with the necessary carrier frame and nest

[z8o]













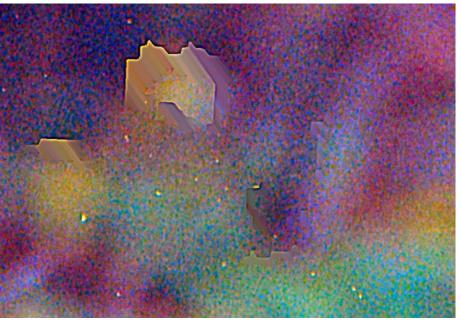


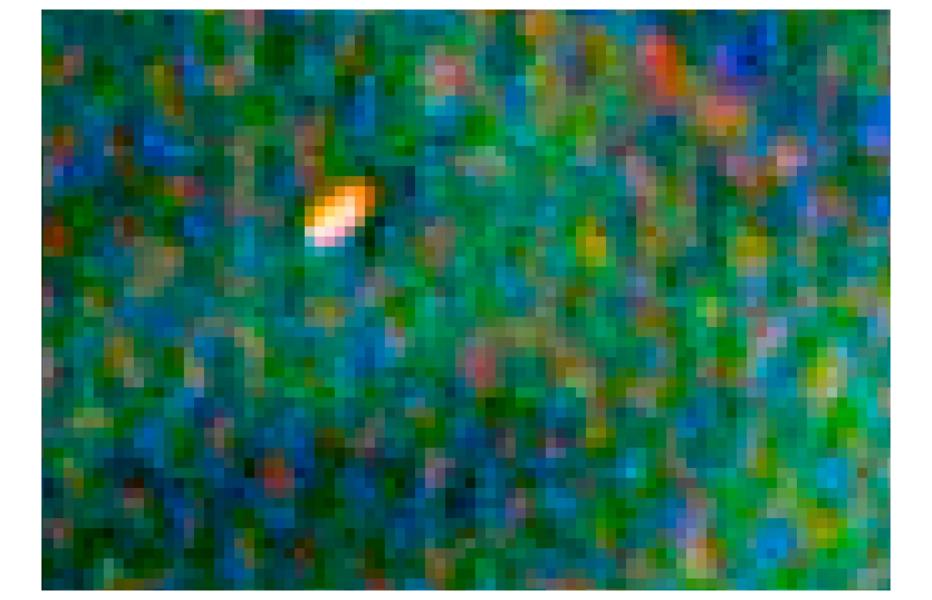


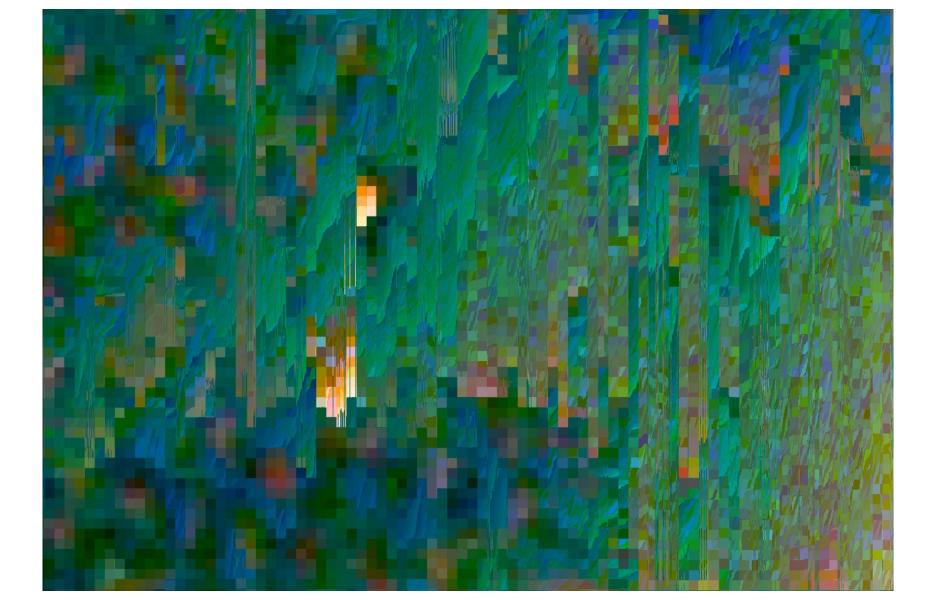


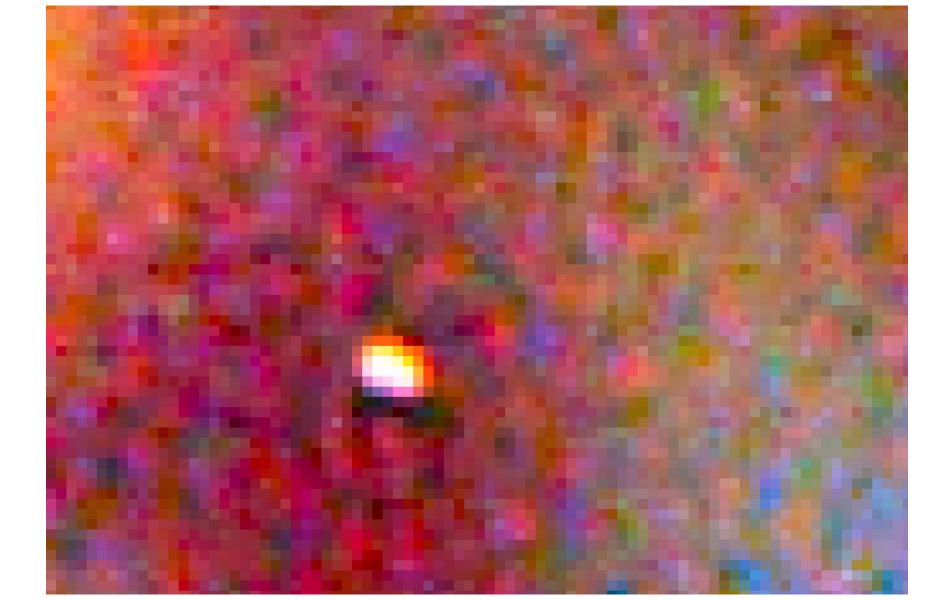




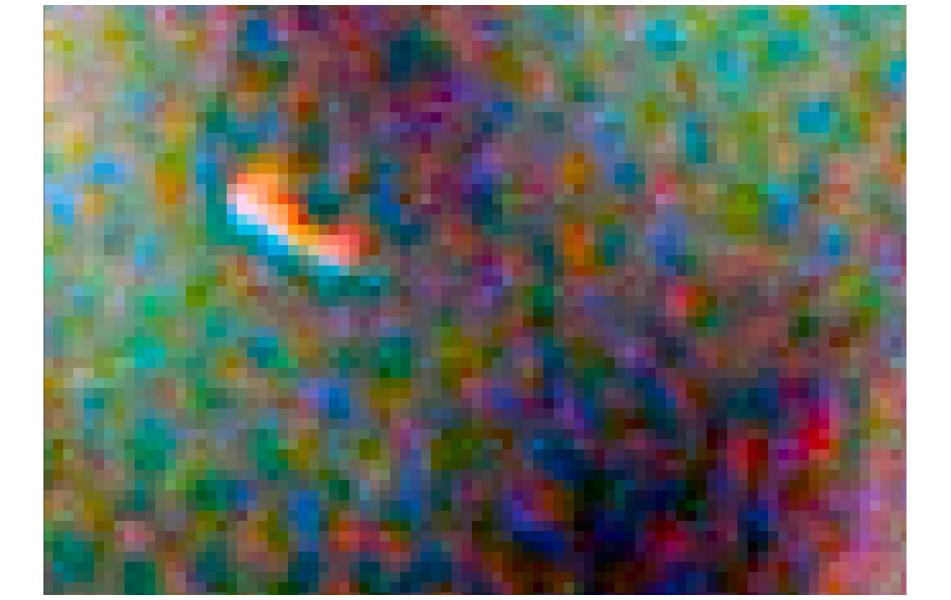


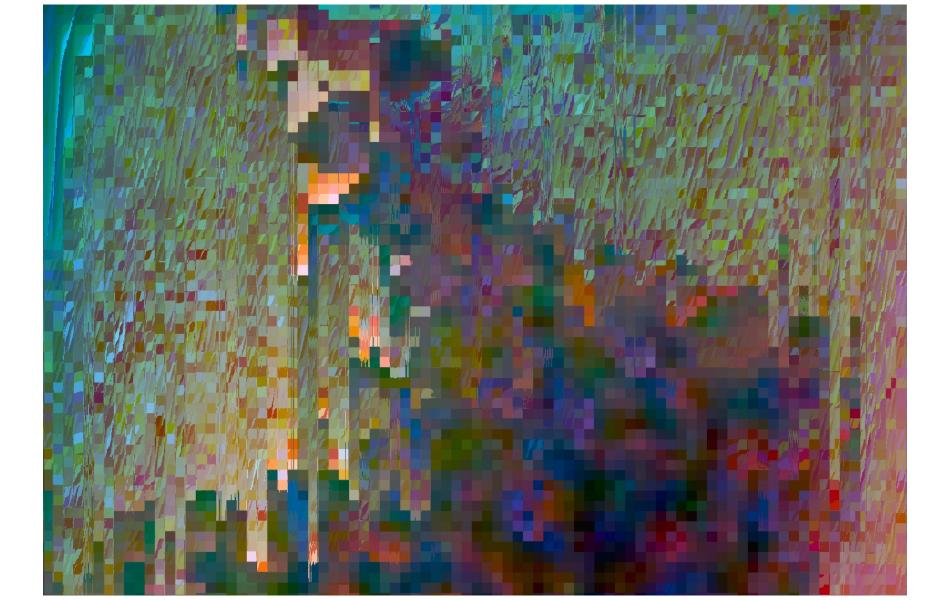












## **Products**

- Analogue and digital photographs juxtaposed with other visual, audio and textual material and artefacts
- Repositories of photographic images for advocacy
- Databases of visual, textual, audio and other resources relating to specific places and communities
- Field recordings
- Online reflective journal, hypertext and research related writing
- Artist books and archives
- Workshops and presentations
- Exhibitions in unconventional and non-gallery spaces





Mark Dorf, Spread from Kin, New York: Silent Face Projects, 2018.

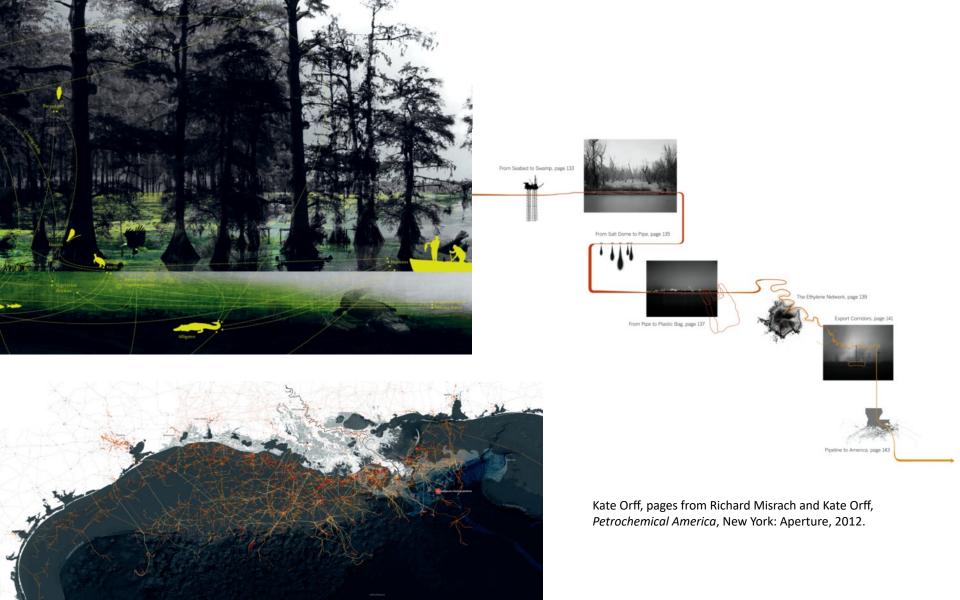
Mark Dorf, *Landscape 14*, UV print on dibond, birch plywood, tempered glass, faux rock, fluorescent light, faux grass, house plant, resin, bark bottled water, 2017



Felicity Hammond, spread from *Property*, London: SPBH Editions, 2019



Felicity Hammond, *Surface Treatment*, 2019. Site Specific installation at Cleveland Pools, Bath, 2019. Inkjet vinyl prints, Inkjet prints on dibond, ply, steel.





Jackdaw No 29, The Restoration of Charles II, Jonathan Cape Ltd



Christian Boltanski, 1990. Reconstitution.



Mohamad Hafez. 2017, UNPACKED: Refugee Baggage

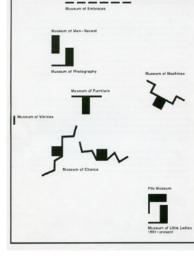




Ryo Kusumoto's artist book "<u>連師子/Renjishi</u>", 2018



Dayanita Singh, Installation shot and Iayout, *Museum Bhavan*, 2016





Dayanita Singh, Museum Bhavan, Göttingen: Steidl, 2017



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